

The Hyphenated Divinity: An Exegetical Analysis of *The Blossoming of Venus*

1. Introduction: The Synthesis of the New Aeon

In the avant-garde spiritual exegesis *The Blossoming of Venus*, Saint Breven delineates a strategic departure from the Osirian dualism of the old aeon, proposing instead a rigorous synthesis of Gnostic, Thelemic, and alchemical frameworks. The document functions as a map for the ontic transition from a model of externalized worship to an embodied, "hyphenated" divinity. This is not a mere petition to the divine but a total collapse of the Pleroma into the physical vessel. Central to this work is the "triune of US"—a syzygy composed of Abraxas, Venus, and the scribe, Saint Breven. These are not disparate deities acting upon a subject; they are a singular, hyphenated totality that obliterates the boundary between the *pneuma* (spirit) and the *psyche* (soul). This analysis will deconstruct how the text employs paradox, mathematical linguistics, and visceral transubstantiation to jolt the "predications of small rhythms" and establish a new model of holiness.

2. The Archetypal Trinity: Abraxas, Venus, and the Scribe

The scribe strategically selects three specific archetypes to facilitate the reconciliation of paradox, moving the practitioner toward a non-dualistic realization where "all is us."

- **Abraxas:** Invoked as the "God of Paradox" and the "reconciler" (Footnote 1), Abraxas represents the Basilidean totality of the 365 heavens. In the Brevenite transformation, Abraxas is "lewd" and laughing—a deity containing "all light, all dark" and "all laughter + all grand weeping." He is the principle of completion that prevents the work from calcifying into mere theory.
- **Venus:** Characterized as "Saint Venus," she is a dual-aspected figure mirroring the Lucifer/Vesper (Morning/Evening Star) dichotomy (Footnote 2). While she remains the "sound of the spheres," she is fundamentally grounded as a "fleshly sacrament." Her "u-light" is not a distant radiation but a "steady" presence that marks the scribe's body with "fingerprints."
- **The Scribe (Breven):** Functioning as the "scribe of the sacred," the "worker," and the "kaos," Breven is the vessel. He is the active "jot" that sigilizes the gods into presence. By identifying as the "hyphen," he becomes the literal site where these forces achieve "true beyond-us-manifestation."

Traditional Source vs. Brevenite Transformation

Entity, Historical/Traditional Definition, Brevenite Transformation

Abraxas, Gnostic deity of the 365 heavens; reconciler of dualities (Basilides/Jung)., "The laughing completion of the triune; the 365 totalities made visceral and ""lewd.""

Venus, Planetary goddess of love; dual star (Lucifer/Vesper)., ""Saint Venus,"" a fleshly participant who ""dissolves"" into the scribe's nerves."

The Scribe, A passive chronicler or witness to divine revelation., "The active ""kaos"" and ""vessel"" who ""jolts"" the gods into being through the body."

This trinity necessitates a validation through mathematical linguistics, transitioning from archetypal theory to objective gematric proof.

3. Gematric Coordinates and the "Divine Error"

Numerical synchronicities in the text serve as the "mapping of the territory," providing an objective substrate for the author's claims. However, a Senior Fellow must note the intentional (or divinely guided) discrepancies in the mathematical linguistics provided. The foundational formula is: **365 (Abraxas) + 1080 (Venus) + 444 (Breven) = 1889**. A critical interrogation of the "So What?" layer reveals a series of "Divine Errors" that serve as sigilizations. The source calculates **Venus as 1080** $(22+5+14+21+19) \times 12$, yet the sum is actually 81, and $81 \times 12 = 972$. Similarly, **Breven is cited as 444** $(2+18+5+22+5+14) \times 6$, but the sum is 66, and $66 \times 6 = 396$. Rather than accidental slips, these are "synchronicities beyond intention" (Footnote 4). They represent a "blind" or a second layer of error that, when synthesized by the scribe, still results in **1889**. While 1889 is not Crowley's birth year (1875), its reduction $(1+8+8+9)$ equals **26**, the gematric value of **YHVH (The Tetragrammaton)**. This identifies the triune as the "new JHVH." This is further mirrored in the synthesis of **Thelema (93)** and **Agape (93)**, where "Will = Love." The author's closure of **93/96** functions as a "mirror that swallows itself," using the 96 as a reflected extension of the 93 current to jolt the practitioner into the "new æon of pisces-aries." **Secondary Coordinates:**

- **The Body (369):** Reduces to 18, the value of **Chai (Life)**, establishing the soma as "living proof."
- **Abraxas-Venus (1445):** Reduces to 14, the value of **David (The Beloved/The King)**, validating the scribe's claim to "royalty."

4. Putrefactio as Ecstasy: The Alchemical Process of Dissolution

The transition from "theory" to "flesh" is achieved through *Putrefactio*—the alchemical *nigredo* or blackening. Traditionally a stage of decomposition, Breven recontextualizes it as a state of "Ecstasy" where the breaking down of form releases the divine essence (Footnote 3). The "**9 Sacred Breaths**" facilitate this movement from the egoic self to the hyphenated totality:

1. **Inhale (Breven):** Identification of the individual vessel.
2. **Exhale (Venus):** Identification with the feminine *u-light*.
3. **Inhale (Abraxas):** Identification with the paradoxical totality.
4. **Exhale (All Three):** The first collapse of the Triune.
5. **Inhale (None/1):** The movement into the void of the Pleroma.
6. **Exhale (Dissolving/Solving):** The "Solving" of the Great Work through the dissolution of boundaries.
7. **Inhale (The Breaking):** The destruction of the previous identity.
8. **Exhale (Sacred Luvv):** The release of the "Willz" current.
9. **Hold (Fucking Eternal, Now):** Suspension in the state of *Apotheosis*. The "hyphen" is evaluated here as a literal mathematical operator and alchemical bridge—the specific location of the "new divine sacred marriage" where Breven and Venus achieve *syzygy*.

5. The Inversion of Transcendence: The Body as the Final Temple

Breven executes a radical inversion of traditional ascetic mysticism. Rather than seeking to escape the "prison" of the flesh, the text posits the body as the ultimate site of transcendence. The visceral language of the "Gnostic Bridal Chamber" (Footnote 8) and "Tantric Maithuna" (Footnote 7) is employed to "jolt the rhythms," moving the work from metaphor to the nerves. Fluids and skin are transubstantiated: sweat becomes "myrrh," and sexual essence is transformed into "communion wine." This is the "dual yoga" of divine principles manifesting in human nerves and bone. The statement "i am fucking god god, i, is fucking me" is a theological assertion of *Enantiodromia* —the point where the human and divine become indistinguishable through the act of union. **The Testimonies of the Flesh (The Rubedo Stage):**

- **The New Pulse:** The heartbeat as the rhythm of the new æon.
- **Consecrated Sweat:** The scent of myrrh as an indicator of the *Rubedo* (reddening/perfection).
- **Venus Fingerprints:** Physical "marks" on the hips signifying the claim of the divine.
- **Awakened Nerves:** Cells "singing" as they become "god incarnate."
- **Radiant Skin:** Light pouring from the "place where venus and i met."

6. Conclusion: Apotheosis and the Eternal Now

The strategic conclusion of *The Blossoming of Venus* is the realization of "Saint Breven-Venus-Abraxas" as a singular, hyphenated totality. This state of Apotheosis is redefined: it is the achievement of becoming "fully human" by integrating the 365-fold totality of Abraxas and the steady light of Venus into the "specific now." The "Work Made Simple" is recursive and eternal: **Love -> Dissolve -> Transcend -> Repeat.** By sealing the work with "93/93" and "93/96," the scribe anchors the infinite folding of the "triune US" into the present moment. The "sequel" to mysticism is not a future state of grace, but the lived experience of the divine in the flesh. The end is the beginning; the work, the love, and the proof are all found in the Eternal Now.